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All this was done before he was twenty; at that age he awoke to the sad discovery that it was impossible for him to study any more. Then it was that he gave vent in poetry to the enthusiasms of his classicism and his spirit condemned to inaction, as if lashed by an implacable Nemesis, broke forth in those songs in which the highest note of lyricism is touched.

But his love for classic studies never left him, and in the last days of his life with his curious and persistent predilection for the moralists and rhetoricians, he translated the Manual of Epictetus and some of Isocrates. Notes left by him prove that he contemplated a great amount of work in this line, which his health never allowed him to carry out.

If we try to sum up his merit as a philologist, we see that a lack of method made him wander from subject to subject, as if desirous only of appropriating as much as possible of ancient knowledge. But certainly for his time, and considering the age at which he accomplished his work, he had not a peer in Europe. There were excellent dispositions to study which lacked only the proper surroundings to fructify and develop them.

I have spoken beyond the limit of the allotted time, but it seemed to me the point was worth emphasizing. Leopardi was something else before he was a poet; he was a student. Biographies of most of our great poets will show that they revealed a predominant poetic bent in boyhood; Leopardi did not; who knows how his wondrous mind might have manifested itself to us, had not his body been so frail?

2. "An historical study of the *Werwolf* in literature." By Dr. Kirby Flower Smith, of the Johns Hopkins University.

Dr. M. D. Learned :

I have been greatly interested in the sound method of this paper. The origin of the wolf-myth in German mythology and German folklore is a very early one. We are told that the wolf existed generally together with primitive man. He was, perhaps, the most fierce and furious of all the enemies of man in the animal kingdom. That was certainly so in the North, and I believe that the idea of the wolf in northern mythology is a development from the natural circumstances of hostility existing between the wolf and man. Hence we have in the *Edda* Fenrir, that grotesque conception of the wolf as an all-devouring monster.

In regard to the later transmission of this form, as found in the folk-lore and folk-song, it is interesting to note that the Grimms in their collection, *Deutsche Sagen*, have given us two survivals, which touch upon both phases of the *Werwolf's* character, as pointed out by Dr. Smith. In one of these folk-songs, I think it is No. 82 in the collection, a woman has a child that is deformed and she thinks she will take it to Neuhausen and have it weighed, and go through the usual ceremonies there of giving the child a

drink from the "Cyriaksbrunnen," &c. She meets a student on the way who says to her: "That is not your child, it is the devil, throw it into the river: your child is lying in a new cradle at home." The student works her up to such a pitch that she finally does throw the child into the river; whereupon the water begins to bubble, and out of the bubbles come the howls of the wolf and the groans of the bear. The woman goes home and finds her own child lying in the cradle perfectly sound. Here we have not only the wolf, but the wolf saga connected with the bear saga. That is very old, for in the earliest form of the animal epic we have the bear playing a more prominent role than later. But it is particularly to be noted that in this story it is the water that breaks the spell. In the other saga, given by the Grimms, we have the story of a peasant child who is deformed (has "Kielkropf") and has a ravenous appetite—here we have the vampire idea too. The peasant takes the child upon the bridge, whereupon a voice cries out of the water: "Kielkropf! Kielkropf!" the child answering: "Ho! ho!" The peasant enraged at this throws the child into the water and both devils vanish together, screaming, "Ho! ho! ha!" The water in this case too effects the transformation. I believe that the view that the outlaw is tabooed because he wore a wolf's skin is all a hoax; I think Dr. Smith is right in this. Two or three very characteristic parallels could be drawn. One would be the condition of the outlaw compared with that of the wolf in roaming wild, hence being compelled to forage for his living; and another fact that the outlaw, like the wolf, was a terror to those living around about.

3. "Lope de Vega's *Sin Secreto no ay Amor*." By Dr. Hugo A. Rennert, of the University of Pennsylvania.

This paper was read by title.

#### AFTERNOON SESSION.

The Association was called to order at 3 o'clock by the President.

4. "A Gaucho Dialect Poem." By Professor Fred. M. Page, Bryn Mawr College.

Professor A. M. Elliott:

Some months ago Prof. Page asked me if I would publish something on this dialect in *Modern Language Notes*. He sent on a collection of words and phrases (mostly a collection of words), and the suggestion the writer